

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
MAY NINETEEN TWENTY-SEVEN



STATUE OF ST. SYRA. FRENCH, LATE FIFTEENTH CENTURY. GIFT OF MRS. FRANCIS NEILSON

## THE WESTERN WORLD THROUGH EASTERN EYES

**A**N INTERESTING COLLECTION of two hundred and five Japanese prints has recently been presented to the Institute by Mrs. Emily Crane Chadbourne. It is an unusual series entirely confined to pictures of "foreigners" as they appeared to the Japanese in the 70's and 80's of the nineteenth century. A large portion of the collection will be on view in the late summer. Many of the artists are pupils of one master, Utagawa Kuniyoshi, one of the very last of the old Ukiyo-e School. His pupils, Yoshikazu, Yoshitora, Yoshitomo, Yoshiiku, working from 1850 to 1880, were caught in the wave of western contagion; their work, as is evidenced in these prints, is decidedly a departure from the old conceptions and designs.

From 1642 to 1868 Japan was an isolated nation. Her doors were closed to foreign trade save at Nagasaki, where the Dutch were allowed a most limited intercourse. Foreign travel was also prohibited, and consequently life and art became strictly nationalized. The prints of the Ukiyo-e School up to 1850 are therefore entirely Japanese in subject.

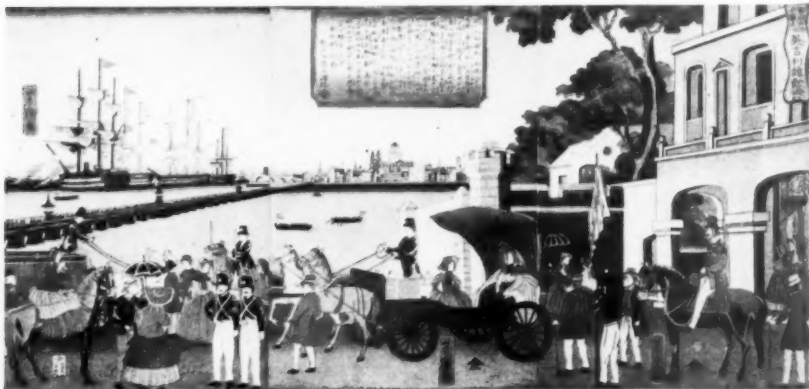
In July, 1853, Commodore Perry's fleet of "black ships," as the gunboats were called by the Japanese, anchored at the entrance to Edo Bay. By March, 1854, a

treaty had been signed, opening certain ports to American traders. This wedge soon released the whole country to outside influence, which did not seep in quietly but apparently flooded the port cities, especially Edo (Tokyo) where the greater number of print designers lived.

It is interesting and significant to note that in all of these prints there is a spirit of admiration for western civilization and customs. Evidently the attitude of the people of Japan was friendly and wholehearted. The term "Western barbarian," as used by the politicians of that day, does not seem to be compatible with the frank admiration expressed in many of these pictures. Take, for instance, the triptych by Yoshitora, illustrated.

The inscription tells us that "This is London." "It is on the River Thames and there are a number of large mansions. There is a long bridge where in the evening three lights are lighted so that people can walk without trouble. There are market places where men come from all over the world. Fifty thousand students are in the universities. The women are gentle and kind, the men sagacious and highly ambitious in business."

Two of the gentle ladies are seen riding in a victoria; at the left is a lady on horse-



SCENE IN LONDON. TRIPTYCH BY YOSHITORA. FROM THE COLLECTION PRESENTED BY MRS. EMILY CRANE CHADBOURNE



SCENE IN NEW YORK. TRIPTYCH BY HIROSHIGE III. FROM THE COLLECTION PRESENTED BY MRS. EMILY CRANE CHADBOURNE

back, riding side-saddle and disregarding her reins while she ties her poke bonnet. All wear hoop skirts. The gentlemen and soldiers are almost all bewhiskered. They wear light peg-top trousers and gaily colored coats. Their hats and shoes as drawn by the Japanese, to whom such articles were new, are strangely shaped, but it has been said that there's no accounting for fashions. About the same time the styles differed in Paris if we may judge from another triptych by the same artist. Here the Parisian women are strolling along the ocean front! None of them wears a large bonnet, but all have tiny caps fastened with bands beneath their chins. Their hair hangs in one long braid down the back, and at the end is fastened a long trailing ribbon. They are all blondes, as are the gentlemen in this same picture. Napoleon's influence is seen in the capes which two of the men affect. In fact, the inscription says that Napoleon conquered the whole world.

Whiskers, cigars, hoop-skirts, accordions, large watches, and long-tailed dogs are among the most striking features pictured in these prints of foreign visitors. The umbrella must not be left out; it seems to be a necessary part of the foreign costume. A sunny day with white clouds on a blue sky is shown in the triptych by Hiroshige III in which he shows us a busy city in America. In the central panel a bearded man in

green and white plaid trousers and purple coat and red derby turns under his large black umbrella to summon his companion. Approaching from the left is a charming couple holding hands. This gesture, unfamiliar to the Japanese, is not successfully drawn. In the distance one sees mountains and date palms. This is probably a view of New York in spite of the tropical touch. In a view of Washington by Yoshitora we have minarets and curtained balconies as well as Arabs trading in the streets. These incongruities make the pictures only the more fascinating, and doubtless our ideas of the Orient in 1870 were equally confused.

There are also many views showing the foreigners in Japan itself, in teahouses, at feasts, in street scenes, riding in or on all sorts of vehicles, carriages, trains, tricycles, and steamboats. Since one of the gifts brought to Japan by Perry was a model of a train, the Japanese found it fitting to show several pictures of trains in connection with the arrival of the foreigners.

The diptychs and single sheets are as interesting as the sets of three. Several of the single sheets were issued in series illustrating individual portraits of men and women of Russia, Britain, France, Holland, and America. One set by an unknown artist consists of portraits of famous men. Carlyle, Audubon, Watt, Palissy, and Wedgwood are vividly pictured at some

crucial moment in their varied careers, while an accompanying text admirably points the moral of the story.

As historical documents as well as examples of a distinct branch of the Ukiyo-e School, these prints given by Mrs. Chadbourne are a distinct addition to the Institute collections.

H. G.

### A LATE FRENCH GOTHIC STATUE

**I**N THE STATUE of a female saint, which Mrs. Francis Neilson has presented to the Art Institute, we have a work of Burgundian origin, dating from the end of the fifteenth or the beginning of the sixteenth century. An incised inscription on the base names the lady as "St. Syre," and while the lettering may be of somewhat later date than the figure itself, there is no reason to doubt her identity. St. Syra (the Latinized form is used in English) was an Irish missionary of the seventh century, who helped to spread the faith in France. Our statue is said to come from the cloister at Bèze (Cote d'Or), a village near Is-sur-Tille in the diocese of Langres. The abbey has disappeared, but we know it as one founded by Scotch-Irish missionaries. The earliest of these *Schottenklöster*, as they were called in Germany, where they were most numerous, was founded by an Irish monk, St. Fridolin, at Säkingen in Baden at the close of the fifth century. Somewhat later St. Columbanus and twelve followers were active in founding monasteries in France. Bèze belongs among those established in France by Celtic followers of Columbanus in the seventh century.

It is then more than likely that in a cloister founded by Scotch-Irish visionaries there should have been erected a statue to one of these pioneers. The legends about St. Syra are various, but it is generally believed that she left Ireland to follow her brother, St. Fiacre, to France. There St. Faro, Bishop of Meaux, placed her under the care of his sister, St. Fara, abbess of Brie. St. Syra became a paragon of Chris-

tian virtues, performed miracles, and at her death was translated to Paradise. Another legend describes St. Syra and St. Fiacre as the children of Eugenius IV, King of Scotland, but it is more probable that they were of noble, though not royal, Irish family. There is a tradition that St. Syra took with her to France many holy women and built a convent near Troyes, where she is still held in special veneration. She was buried in a village named for her, and her intercession is sought by persons afflicted with various maladies.

Our statue, illustrated on the cover, is 53¾ inches in height and bears traces of polychrome. St. Syra is represented as a middle-aged woman, standing and holding a book in her right hand, while with her left she grasps the edge of her voluminous cape, which almost conceals her pilgrim's staff. Her hat is decorated with a shell, the emblem of pilgrims, and over her left shoulder is slung a pilgrim's pouch.

Realism is implicit in this work, and in it we may see the Flemish influence that permeated Burgundy in the fifteenth century under Claus Sluter and his followers, given greater elegance and refinement. Certainly this sharp-featured, serious, almost petulant face is no idealization. In the costume a flowing continuity of line from the head-dress that falls cape-like over the shoulders down the enveloping outer garments, gives unity, while at the same time certain details are meticulously executed: the neatly buttoned cuff, the girdle about the waist, the clasps of the prayerbook. The folds of the skirt are reminiscent of those heavy draperies introduced by the Flemings, but on the whole the proportions here are slimmer and more aristocratic than the squat Flemish mold. That the statue was made to be viewed from the front and sides rather than in the round is apparent from the greater simplicity of the back, which is finished, but with a more summary touch.

In this statue of St. Syra, as in other monuments of the time, we have a conflux of several influences. Here is the earnest



THE CHILDREN'S MUSEUM DURING THE SILHOUETTE EXHIBITION  
SHOWING THE FOUNTAIN BY JANET SCUDDER

realism of the earlier Burgundian school, which Claus Sluter and his associates had impressed upon their followers, but now qualified by an added elegance. In the face there is no relaxation of seriousness, but a tendency toward individualized portraiture.

The folds of the garment are numerous and heavy, though in a certain generous sweep of the whole we recognize the *détente*, that movement which was turning French sculpture toward a revival of the simpler and more naïf character of the thirteenth century. On the whole, however, such a work points forward rather than back. After all, it was probably not more than half a century later that Jean Goujon was to proclaim the full-fledged spirit of the French Renaissance.

R. M. F.

### THE CHILDREN'S MUSEUM

IN THE CHILDREN'S MUSEUM for the last three months the problem of the Appreciation and the History of Art for children has been the subject of interesting investigation and study. With the hope and belief that children can have an enjoy-

able appreciation of the fine things in art and that facts can be as interesting to them as fiction, the Saturday morning and Sunday afternoon talks have been planned to develop this appreciation and interest. Both the titles and the method of presentation of the illustrated talks are honest and simple, and it is gratifying to find the same children returning week after week for this plain diet, without moving pictures, with no dramatic presentations, and with comparatively little of the story-telling appeal. This honest and straightforward approach to art seems to be proving itself logical, for the child mind, at least. "Portraits" and "Animals in Art" were studied during January and February; and during March, April, and May, the lives and works of some famous painters and sculptors whose works are in the Art Institute are the subjects of the talks.

Plans are being made for the installation of some gay tiles around the fountain as a suitable and colorful foundation for our flourishing ferns and vines. This project will be the gift of the Northwestern Terracotta Company. Several interesting exhibitions are also being planned.



FRENCH PORTRAIT STATUE, FIFTEENTH CENTURY. BUCKINGHAM COLLECTION

### A MEDIEVAL PORTRAIT IN THE BUCKINGHAM COLLECTION

**N**ICOLE D'APREMONT, daughter of Robert d'Apremont, Lord of Buzancy, and wife of Louis de la Marck, Lord of Rochefort, married in 1430 and died in 1470. Her portrait, an almost life-size stone statue, was discovered lying in the moat of the medieval castle of Dieppe, whence it has journeyed to the Art Institute of Chicago, to form an important addition to the Lucy Maud Buckingham Collection.

Dieppe, a Norman word expressive of the depth of water in the harbor, under Rollo-the-Dane in the fifteenth century became a town of maritime greatness. It was captured and destroyed several times during the wars between England and France, and was the scene of battles waged in the name of Religion. Remnant of former greatness, high above the sea upon a steep hill, the castle, built about 1435, still presents an imposing appearance with four round towers, drawbridge and moat, massive walls and bastions. The part played by Nicole, Lady of Rochefort, in this setting of a drama of the past is unknown, but that she was an individual interested in acts of piety is evidenced by the model of a Gothic church displaying the coat of arms of the de la Marck family, carefully held in her beautiful long-fingered hands.

Youth, strength, and power were hers, and the sculptor has not only embodied these traits in his stone, but has clothed the upright form in a literal transcript of the garments and jeweled elegancies of the period. Her dress of a soft pliable material of uniform color has a short-waisted, close-fitting bodice and a full skirt, the folds of which hang straight from under the belt to the small pointed shoes. The opening of the waist has turn-back bands of linen, as have the cuffs of the long close-fitting sleeves, the belt also being a broad piece of the same unwrinkled material. The *pas-se-front* across the top is adorned with a galloon of *passementerie* of cross-hatched gold, enriched with square-cut gems, and



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close about the neck is a jeweled collar with pendant, whose interrelated triangulations enclose jewels of trefoil form with round pearls at each starlike terminal. The hennin, the most picturesque and elegant head-dress fashion has ever produced, crowns the proud head of Nicole, the donatrice. This cone-shaped headdress, with its veil or *flocart*, was used during a very short period, as the sumptuary laws of both England and France, backed by the fanatical ecclesiasts of the fifteenth century, concerned themselves mightily with its suppression. The chroniclers also disclose that the luxurious hennin was not in daily use but was worn principally at religious fêtes and the many tournaments of the age. Its extreme height was reached in 1440, and at this period the veil was worn shorter in the front than at the back while the decoration of the rounded cone was confined to a crown circle at the base. In the portrait statue, the hair line is covered with the folds of the inner cap, a delicate muslin drape to soften the forehead line. On this rests the hennin with its heavily jeweled crown border of quatrefoils and double lines of pearls, and the *flocart* of muslin hangs in linen fold shape down about the shoulders. B.B.

# SOME MODERN PAINTINGS AND BRONZES

THE ART INSTITUTE has received a gift of several modern paintings and small sculptures from Mrs. Mima de Manziarly Porter. The first group includes works by Sir John Lavery, Ferdinand Hodler, George Bellows, Gifford Beal, Arthur B. Davies, and Nicholas Remisoff. There are also two monochrome portraits by Sir Joshua Reynolds. The sculpture consists of bronzes by Jane Poupelet and Gleb Derujinsky.

Sir John Lavery is known to us chiefly as a painter of brilliant society portraits, but he has another side as well, and the little seascape, "A Gray Day, Tangiers," shows him to us as an impressionistic observer of nature, under the influence of Whistler. The canvas owes its charm to its ingenuousness and to the subtle graduations of tone



STATUE OF NICOLE D'APREMONT (DETAIL).  
LUCY MAUD BUCKINGHAM COLLECTION

which pervade it. A gray-brown beach gives way to a gray-green sea and this to a gray sky, and that is all except for a tiny group of figures on the shore at the left and a pier and row of ships near the horizon. The sophisticated portrait painter is revealed here in holiday mood, solving, for its own sake, a problem of simplification and visual truth such as Boudin or Monet might have enjoyed.

Hodler's "Stockhorn Mountains, Winter," belongs in the series of Swiss mountain paintings of which "Le Grand Muveran" in the Birch-Bartlett collection is another example. A variant of the same scene is in the Kunsthau, Zurich, and was shown in the great retrospective Hodler exhibition in 1917. "Golden Sea Garden" is Arthur B. Davies in his most lyrical mood. These slender nudes and the tree-studded landscape they inhabit blend in a pantheism which all Davies' work proclaims. Of a more robust character are Nicholas Remisoff's pastel "Paris Fair,"



STOCKHORN MOUNTAINS, WINTER. HODLER. GIFT OF MRS. MIMA DE MANZIARLY PORTER

and the paintings, "Summer Breeze" by George Bellows and "Reception in the Park" by Gifford Beal.

Mlle. Jane Poupelet models small pieces large in concept. This series of little bronzes illustrates her quick grasp of the characteristic and elimination of the superfluous. The seated figure of a girl, with one leg drawn sharply up and bent, the other extended, might be strained, were it not for this simplification of the forms. Peasant and cow form an amusing pair, their slow progress, as the one leads and the other reluctantly follows, admirably suggested. A group of little domestic animals also illustrates Mlle. Poupelet's search for the characteristic. Gleb Derujinsky's pair of sea god and goddess hark back to an older tradition, that of the high Renaissance.

#### SPRING AND SUMMER AT THE ART INSTITUTE

**S**PRING, though neither a member nor a paying guest of the Art Institute, has nevertheless ignored all formalities and made her presence known at the museum. In the print rooms, for example, an exhibition of Japanese bird and flower prints has succeeded the snow landscapes, frankly proclaiming the spirit of the season. The Seventh International Water Color Exhibition, which opens on April 28, also promises a timely freshness. Water color is

a medium dependent upon a quick, sure technique; fumbling, overworking are fatal, so that while the impressive up-building which is possible in oil painting, is not to be looked for in water color, the latter carries its own compensating virtues of transparency and lucidity. A water color need not be superficial or frivolous, but even the most serious work in this medium is intimate, because it is a souvenir of a mood or impression recorded, perforce, of a piece. The international exhibitions at the Institute (the only shows of such wide scope in America) have taught us to look upon water color as an independent art, self-justified, deserving its own criteria, and not merely an auxiliary of painting in oils.

This year the water colors of John Whorf of Boston are given a special room. Mr. Whorf, still a young man in his twenties, has mastered this medium in a large and vigorous manner. His subjects are for the most part land- and seascapes, and he has wandered widely in his search for color and interest, but the direct, straightforward handling of mass characterizes his work as a whole. Still more exotic in material are the African water colors of Stephen Haweis, whose lecture on "Movement in Art" last month in Fullerton Hall will be remembered. His work, without being extreme, illustrates his theory of movement, namely, the voluntary breaking and changing of lines and directions to suggest forms in motion. Robert Riggs, whose work received a prize last year, is again represented by his par-



A GRAY DAY, TANGIERS. LAVERY. GIFT OF MRS. MIMA DE MANZIARLY PORTER



ticularly virile water colors. Other well known American artists in the exhibition are Arthur B. Davies, Frank W. Benson, Charles Hopkinson, Charles Woodbury, J. Scott Williams, W. Emerton Heitland, Howard Giles, Winold Reiss, Stan Wood, and William Starkweather. Among the Europeans are Kay Nielsen, Danish; Bernard Boutet de Monvel and Foujita, French; Boris Anisfeld, Russian; Carl Schwalbach, Raoul Frank, Frau Frankfurt-Prevot, and Adolph Münzer, German; William Walcott, Leonard Richmond, William Ratcliffe, and A. Dorothy Cohen, British. Paintings by the American artist, George H. Macrum, will also be shown in the East Wing from April 28 to May 30, as well as the annual exhibition of the Chicago Camera Club.

These exhibitions will be followed on June 6 by the annual review of work done by students in the school of the Art Institute. On June 28 the Thirty-ninth Annual Chicago Architectural Exhibition will be opened. For several years past the architects have held their exhibitions in Blackstone Hall, and the second floor galleries will permit a more comprehensive show.

The Exhibition of Swedish Contemporary Decorative Arts, which was held at the Metropolitan Museum of Art during the winter, will be shown in part at the Art Institute, beginning August 9. At the same time a series of one-man shows will be held, to include paintings by H. Leon Roecker, Edward T. Grigware, J. Jeffrey Grant, and Frederic Tellander, and sculpture by Edwin Pearson.



SORCERER'S HOUSE, MHONDE, BY STEPHEN HAWEIS.  
INTERNATIONAL WATER COLOR EXHIBITION



MARKET DAY, DOLO, BY A. H. KNIGHTON  
HAMMOND. INTERNATIONAL WATER  
COLOR EXHIBITION

## NOTES

**THE FONTAINE COLLECTION**—The library of architectural books and prints which was collected a hundred years ago by Pierre Fontaine of the renowned firm of Percier and Fontaine, architects to Napoleon I, has just come from Paris to the Burnham Library of Architecture. The collection, which was examined thoroughly in Paris by a friend of the library, Mr. A. D. Millar of London, before its purchase for the Art Institute, is of historic interest not only for the eighteenth century engravings and those of earlier date but for the documents and original drawings of the Empire style of which Percier and Fontaine were the founders. The amount of the purchase price is being paid by subscriptions of the members of the architectural profession in Chicago and by other friends of the library.

**TWO VALUED EMPLOYEES** of the Art Institute have resigned after long periods of service. Robert Armstrong was assistant in charge of night cleaning since 1894, making a continuous faithful service of thirty-one years to the museum. John F. Christopher of the guard force has also resigned, after twenty-five years of loyal service.

**THE SUMMER SCHOOL** will open on June 27 for terms of six and eight weeks. Registration will be held on June 24 and 25.

## AUTUMN LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

### A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 2:30 P. M.

#### SEPTEMBER

- 19—The Reception Hall
- 26—The Living Room

#### OCTOBER

- 3—The Dining Room
- 10—The Kitchen
- 17—The Nursery
- 24—The Play and Work Room
- 31—The Bedroom

#### NOVEMBER

- 7—Pictures in the Home
- 14—Prints in the Home
- 21—Glass, Brass, China and Iron
- 28—Interiors of Spain

#### DECEMBER

- 5—Interiors of Italy
- 12—Interiors of France

### B. GALLERY TOURS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P. M., 3:45 TO 4:30 P. M.

#### SEPTEMBER

- 20—Early American Room (53)
- 27—Potter Palmer Collection (25, 26)

#### OCTOBER

- 4—Kimball Collection (27)
- 11—Hutchinson Gallery Old Masters (32)
- 18—Stickney and Munger Rooms (39, 40)
- 25—Ryerson Loan Collection—The Primitives (31)

#### NOVEMBER

- 1—Ryerson Loan Collection—Spanish and Italian Masters (30)

#### NOVEMBER

- 2—Ryerson Loan Collection—Dutch and Flemish Masters (30)
- 15—Ryerson Loan Collection—French Impressionists (28)
- 22—Spanish Paintings (50)
- 29—Contemporary Spanish Paintings

#### DECEMBER

- 6—Contemporary French Paintings
- 13—Contemporary Religious Paintings

### C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A. M. TO 12:00 P. M.

#### SEPTEMBER

- 23—Still Life
- 30—Room Interiors

#### OCTOBER

- 7—Flower Drawing
- 14—Figures in Action
- 21—Figures in Repose
- 28—Animal Sketching

#### NOVEMBER

- 4—Sketching the Baby
- 11—Trees
- 18—Street Scenes
- 25—Snow Pictures

#### DECEMBER

- 2—The Head in Profile
- 9—The Head, Front View
- 16—The Head in Color

### D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P. M., 3:45 TO 4:30 P. M.

Subjects to be announced.

### E. THE ART OF TODAY—GREAT ART MUSEUMS

FRIDAYS, 2:30 P. M.

#### SEPTEMBER

- 23—The Louvre (Paris)
- 30—The Luxembourg (Paris)

#### OCTOBER

- 7—The Prado (Madrid)
- 14—The Vatican (Rome)
- 21—The Kaiser Frederick Museum (Berlin)
- 28—The Rijks Museum (Amsterdam)

## NOVEMBER

- 4—The National Gallery (London)
- 11—The Tate Gallery (London)
- 18—The Metropolitan Museum of Art (New York)
- 25—The Art Institute of Chicago

## DECEMBER

- 2—Flower Painters
- 9—Marine Painters
- 16—Winter Painters

## F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN

SATURDAYS, 1:30 TO 2:20 P. M.

## SEPTEMBER

- 24—Review of Summer Sketching

## OCTOBER

- 1—Autumn Coloring
- 8—Caricaturing
- 15—Japanese Prints
- 22—Cartooning
- 29—Portrait Drawing

## NOVEMBER

- 5—Drawing from Life
- 12—The Christmas Card
- 19—The World's Ten Loveliest Buildings
- 26—Twenty of the World's Greatest Paintings

## DECEMBER

- 3—Whittling
- 10—Modeling
- 17—The Christmas Story by Great Painters

## EXHIBITIONS

- April 8—June 10—Birds and Flowers by Koryusai, Hokusai, and Hiroshige. Japanese Prints from the Clarence Buckingham Collection. *Galleries 17 and 18.*
- April 28—May 30—(1) Seventh International Water Color Exhibition. (2) Water Colors by John Whorf. (3) Paintings by George H. Macrum. (4) Chicago Camera Club Exhibition. *Galleries 251-261.*
- April 21—May 23—Work of Art Classes at Hull House and Other Settlements. *Children's Museum.*
- May 26—July 25—Work of Saturday Morning Classes at the Art Institute. *Children's Museum.*
- June 6—June 21—Exhibition of Work by Students of the Art Institute School. *Galleries 251-261.*
- June 11—September 1—Etchings by D. Y. Cameron and William McBey from the Buckingham Collection. *Galleries 17 and 18.*
- June 28—July 31—Thirty-ninth Annual Chicago Architectural Exhibition. *Galleries 251-261.*
- August 1—October 3—(1) Foreigners in Japan: Prints by Japanese Artists of the Nineteenth Century from the Emily Crane Chadbourne Collection. (2) Japanese Dolls. *Children's Museum.*
- August 9—October 14—Paintings by (1) H. Leon Roecker, (2) Edward T. Grigware, (3) Frederick Tellander, (4) J. Jeffrey Grant, (5) Sculpture by Edwin Pearson, (6) Swedish Decorative Arts Exhibition. *Galleries 251-261.*



PEASANT AND COW BY JANE POUPELET

## NEW LIFE MEMBERS, MARCH, 1927

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 Mrs. Arthur G. Algrim  
 John F. Amberg  
 David M. Appel  
 Mrs. Arvid Arvidson  
 Mrs. Frederick L. Baker  
 F. C. Barkman, Jr.  
 Mrs. Mary McMunn Bour-  
   nique  
 Louis T. Braun  
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 Mrs. John F. Clare  
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 Edward A. Dato  
 William N. Eisendrath, Jr.  
 Mrs. Clarence M. Evelerh  
 Mrs. Roderick Findlay  
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 W. Severn Gear  
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 Mrs. J. C. Heartt  
 Herman C. Heaton  
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 Kenneth W. Moore  
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MOSES, BY IVAN MESTROVIC  
 GIFT OF DAVID ADLER

